DOCUMENT RESUME

ED 420 868 CS 216 387

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TITLE Canadian Multicultural Picture Books.
PUB DATE 1998-03-00
NOTE 23p.; Paper presented at the Annual Spring Conference of the National Council of Teachers of English (Albuquerque, NM, March 19-21, 1998).
PUB TYPE Information Analyses (070) -- Speeches/Meeting Papers (150)
EDRS PRICE MF01/PC01 Plus Postage.
DESCRIPTORS *Childrens Literature; Diversity (Student); Elementary Education; Ethnicity; Foreign Countries; *Multicultural Education; *Picture Books; Reading Material Selection; Social Discrimination
IDENTIFIERS *Canada; *Multicultural Literature

ABSTRACT

Educators have a particular interest in multicultural education and the use of literature as an avenue for the exploration and celebration of diversity within Canada. There is a need to understand the interdependence of all people in a global culture and an urgent need for peace and understanding. Five works of children's literature "Very Last First Time" by J. Andrews, "Ghost Train" by P. Yee, "How Smudge Came" by N. Gregory, "Red Parka Mary" by P. Eyvindson, and "The Moccasin Goalie" by W. Brownridge) depict a wide range of minorities and issues of discrimination--age, gender, physical and mental disability, and ethnicity. Research has shown that storybook reading accompanied by discussion can significantly improve a child's acceptance of difference. With this in mind, it is up to individual teachers to select multicultural books for their classes, and allow time to discuss the issues that arise from them. The early years in preschool and in the elementary grades are important in developing attitudes and values that are compatible with current expectations and circumstances within Canadian society. Multicultural children's books can be used effectively as means for coming to understand individual human stories, and the universal emotions and themes they contain. Appended is a list of Canadian Multicultural Picture Books (fiction). contains 23 references. (RS)

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Canadian Multicultural Picture Books

1998

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Multicultural Picture Books: Perspectives from Canada

> Eva Padlyat lived in a village on Ungava Bay in northern Canada. She was Inuit, and ever since she could remember she had walked with her mother on the bottom of the sea. It was something that people of her village did in winter when they wanted mussels to eat.
>
> Today, something very special was going to happen. Today, for the very first time in her life, Eva would walk on the bottom of the sea alone.
>
> (Andrews, 1985, unpaginated).

The opening page of *Very Last First Time* by Jan Andrews (1985) indicates the rich diversity of cultures represented in Canadian multicultural children's literature. Educators have a particular interest in multicultural education and the use of literature as an avenue for the exploration and celebration of diversity within Canada. There is a need to understand the interdependence of all people in a global culture and an urgent need for peace and understanding. Recent wars in Europe, Africa, the Middle East, and Central America underscore deep differences among people, and the difficulty of achieving tolerance and understanding across cultural groups. The increased movement of large numbers of people from one part of the world to another is one of the striking features of the twentieth century (Ignatieff, 1997). According to Ignatieff, never before have so many people moved in such large numbers across the globe. The result is seen in the high incidence of refugees, in immigration statistics, and in the changing face of almost every urban neighborhood in the western world. The diversity of children in many urban Canadian classrooms is evidence of this mass migration. Add to this the massive changes within western society in family structure, the role of work, the inclusion of people with exceptionalities into mainstream society, and large numbers of people who are economically disadvantaged, and it is clear that we are faced with a monumental task in encouraging, in children and adults alike, positive attitudes towards difference.

Fortunately, multicultural children's literature is one vehicle through which teachers can support and encourage tolerance and understanding among children. Multicultural literature is literature which depicts and explores the lives of individuals who belong to a wide range of diverse groups. This article presents information about multiculturalism, multicultural children's literature, including *Very Last First Time* (Andrews, 1985), and suggests a number of picture books which may be used to encourage positive attitudes towards difference at all elementary grade levels across the curriculum.

Multiculturalism

Canada has a unique history in regard to multiculturalism, culminating in the "Canadian Charter of Rights and Freedoms" which became law in 1982, and in the "Act for the Preservation and Enhancement of Multiculturalism in Canada" in 1988. Until 1967, immigration to Canada was restricted to individuals of European background. The Immigration Act of 1967 removed this restriction making immigration a possibility for individuals from many different ethnic origins.

At the present time, Canada has the highest rate of population increase of all G7 countries, and the highest rate in the western world except for New Zealand (Statistics Canada, 1997). The increase is due to immigration rather than to birth rate and the phenomenon is strongly reflected in many Canadian classrooms, especially in large urban areas. According the Esses and Gardner (1996), "the representation of visible minorites in Canada is expected to continue to rise so that, by the year 2016, it is estimated that visible minorities will comprise close to 20% of the adult population and 25% of the children" (paragraph 9).

In 1971, Canada announced its first official policy on "multiculturalism". The stated purpose of this policy was to "encourage members of all ethnic groups in Canada to maintain and share their language and cultural heritage with other Canadians" (Esses & Gardner, 1996, paragraph 15). Since that time, minor amendments have been made to the act and the policy of multiculturalism has "expanded to include the combatting of prejudice and discrimination, and the promotion of full and equal participation of ethnic minorities in all aspects of society" (Esses &

Gardner, 1996, paragraph 17). The "Canadian Charter of Rights and Freedoms" and the "Act for the Preservation and Enhancement of Multiculturalism in Canada" provide the legal basis for equity, and for tolerance and understanding of differences among *all* minorities within our society.

Although the most obvious differences among people are usually in language, skin tone and physical features (including weight and height), differences in socio-economic standing, class and family circumstances, religion, sexual orientation and physical exceptionalities can also create feelings of difference and alienation among individuals, particularly among children in school. Children living in gay or lesbian families, for example, can be the target of discrimination in some communities. Multiethnic education is important, but James Banks argues that true multicultural education goes beyond ethnicity (Banks, 1989, 1994).

Multicultural Education

Banks (1989) defines multicultural education as an educational reform movement which seeks to affirm equal opportunity for all students to learn regardless of their background, gender, class, race, ethnicity or culture. This encompasses multiethnic education and global awareness as well as a recognition of racism, prejudice, discrimination, equity and values. Multiethnic education does indeed refer to the study of the ethnic diversity of society, the histories, cultures and experiences of ethnic groups (Finazzo, 1997), but multicultural education is an "integrated teaching process which deals with ethnic groups, religious groups, gender, children's issues, handicaps and special needs, giftedness, ageism, and other important issues that influence and enhance the lives of our citizens" (Finazzo, 1997, p. 101). Part of the task of any teacher is to affirm and celebrate the differences and similarities of the children in Canadian classrooms and throughout the world. It is hoped that through this children will develop both a strong awareness of themselves as individuals as well as a sense of the similarities and differences in lifestyles, customs and values.

Research on the importance of multicultural literature

Research in the area of attitudes toward multicultural diversity in elementary school children is sparse. Aboud (1988) suggests that children's attitudes towards diversity tend to stay constant unless altered by life-changing events. More recent research, however, (Wham, Barnhart & Cook, 1996) has demonstrated that children who are exposed to multicultural storybook reading in a combination of school and home reading programs in kindergarten, grade two and grade four develop the most positive attitudes towards differences. In their study, the largest increases (and decreases) occurred in grade two children, which indicates that this is likely the time when multicultural attitudes are most modifiable. Wham, Barnhardt and Cook write (1996) "children cannot be expected to develop a sensitivity towards others merely because they are told to do so. Attitudes are difficult to change .... Literature allows individuals to share in the lives of others; it can also provide an avenue for multicultural understanding" (p. 2).

Diamond and Moore (1995) cite several studies that link the effects of students' reading about their own culture and the cultures of others to higher self-esteem, greater academic achievement (recall, understanding and knowledge), and positive influences across subject areas. The authors also suggest that these effects have both short and long term results with respect to fostering positive self-perception, positive views of school, greater success at and willingness to stay in school, better education, and better employment opportunities. Eeds and Hudleson (1995) write:

> Literature provides a lens through which we can examine our own lives, our own experiences, our own cultural realities, our own world viewpoints. But literature also allows us to enter into realities that are different from our own. When we do this, we broaden our perspectives and extend our humanity by considering ways of thinking and making sense of lives other than our own. We may also create connections; we may construct meanings that focus on how we are similar as well as how we are different. (pp. 3-4)

Eisemon, Martin and Maundi (1986) have written about the importance of African folktales reflecting African culture. They suggest that "many of the features of [African] oral tradition can be borrowed and incorporated into [African] school stories: greater realism in the characterization of adults, a chronological narrative structure, the use of song and other forms of dramatization" (p. 246). The authors believe this movement will assist African students in more readily identifying with characters, plot and setting and hence facilitate the effectiveness of teaching and learning.

Schon and Greathouse (1990), in discussing the role of developmentally appropriate books written in Spanish for Spanish speaking children, stated that the "first goal in helping children appreciate diversity is to help facilitate positive gender, racial, cultural and class identity in the children themselves. Books in Spanish can help young children understand and appreciate themselves and the beauty and variety of Hispanic culture and language" (p. 311).

Sims (1983) examined 150 books of contemporary realistic fiction about Blacks published since 1965 and for children pre-school to grade 8. She found three general categories of books: socially conscience, melting pot and culturally conscious (the latter being told from the point of view of a black character and dealing with a black community or family). Sims acknowledged that literature can pass on social and cultural values to readers and that Black children need to value themselves and their roots. She argued that culturally relevant stories, where students 'see' themselves in texts, can help students achieve academically.

More research on the effects of multicultural literature is necessary, but the influence of 'stories', and especially of picture books, cannot be overstated. It has been shown that literature *can* influence students' beliefs, values and attitudes. The studies noted above underscore the need for the thoughtful selection of multicultural literature as a key component of every program of study in elementary schools.

Criteria for selecting multicultural literature

McGuire-Raskin (1996) and Finazzo (1997) have studied multicultural literature and have established criteria for assessing and selecting books for use in classrooms. McGuire-Raskin studied "outsider" and "insider" perspectives in the writing of multicultural literature, raising questions about who should be writing cross-cultural literature. She suggests that "possibly outsiders employ more stereotyped or generic cultural motifs, adopt a tourist's view of characters and events, and are more careless with the ways culture is portrayed" (p. 26). Finazzo (1997, p. 147) provides some criteria for good multicultural books in the form of the following questions:

- Does the story include real and authentic characters?
- Are the characters depicted in active rather than passive roles?
- Are the actions of the characters true to life and not stereotypical?
- Are different cultures portrayed in a positive fashion?
- Within the story, do the characters develop and grow in acceptable ways?
- Does the story increase understanding and acceptance?
- Does the story help members of the portrayed minority feel greater pride in their own background?
- Does the book appropriately reflect the speech of the people featured?
- Does the style of the illustrator complement the text and enhance the story?
- Do the illustrations reflect an authentic portrayal of physical features and other details?
- What experiences has the author and illustrator had to prepare them for the book?
- What is the copyright date of the book and does that affect the accuracy and authenticity of the story? (Various biases in representing history are common at particular periods in time.)
- Have any reviews of the book been issued by various minority groups representing ethnicity, age, gender or education?
- Does the book encourage children to become more socially conscious?

As well as meeting the criteria established above, which pertain to any minority in society not just to ethnic groups, books must be good quality literature, well written and appropriate for the intended age range. Books should not be chosen simply because they are about a certain cultural, social or ethnic group.

The following section of this paper describes five multicultural Canadian children's picture books that meet the criteria established by Finazzo (1997) and McGuire-Raskin (1996).

Very Last First Time (Andrews, 1985)

Literature can be considered multicultural today when it contains a central character, plot, theme, setting or style that is culturally or socially diverse in nature. *Very Last First Time* (1985), which opened this paper, written by Jan Andrews and illustrated by Ian Wallace is multicultural in all of these elements. *Very Last First Time* relates the story of Eva Padlyat, an Inuit child living on Ungava Bay in the far north of Quebec, as she goes alone for the first time collecting mussels from under the ice at the edge of the ocean. Eva is now considered old enough to do this job while her mother attends to other tasks. In the Inuit culture it is traditional for the adults to teach the children through modelling. Children watch the adults perform a task a number of times, and when the adult believes the children are ready, they are invited to complete the tasks themselves. If the children are not immediately succesful, there is no recrimination, just more modelling until the task can be accomplished successfully.

After her mother takes Eva out on the ice, and helps Eva through the ice onto the ocean floor, Eva lights candles and begins her job of collecting mussel strings and putting them into a pan. When her pan is full, Eva begins to explore. Lost in the beauty of the ocean floor, Eva sings and dances, losing track of time, and finally realizes that she has strayed away from her pan and the opening in the ice. She experiences a few moments of fear when she hears the incoming tide and her candle sputters out. Eva's resourcefulness is demonstrated when she finds a new candle in her pocket, lights it and relocates the opening in the ice.

The combination of text and pictures ensures that Eva is portrayed as a strong, independent girl, confident in her mother's care, and well suited to the responsibility she has assumed. Eva is clearly a valued, contributing member of her family. Her clothes reflect contemporary life: a colorful sweater, mitts, parka and boots. She is determined, unafraid and competent:

> Alone — for the first time.
>
> Eva was so happy she started to sing. Her song echoed around, so she sang louder. She hummed far back in her throat to make the echoes rumble. She lifted up long strings of mussels and let them clatter into her pan. (Andrews, 1985, unpaginated)

Eva grows in confidence through the events in the story and learns more about the dangers of the ocean. She has completed what Joseph Campbell (1949) refers to as a 'rite of passage', conducted through the classic hero's journey which involves separation, initiation and return. It is clear at the end of the story that Eva enjoys the success she has experienced and now regards herself as capable of engaging in adult work. The story reminds readers of the many first times they have experienced and the great elation those successes have brought.

Ian Wallace's illustrations capture the successful meeting of two cultures – the traditional aspects of life in the north (stretching skins from the traplines on frames, the dogs, the Hudson's Bay store, the tools and parkas), and the influence of European settlement and technology (the church, the large refrigerator, airplane and electrical power). The physical attributes of northern Canada, the village, and of Eva and her mother are realistically and appropriately depicted. Wallace captures the strength and beauty of Inuit life and culture; a people who appear to weave traditional and modern life together with great skill.

Both author and illustrator of *Very Last First Time* are "outsiders" in McGuire-Raskin's terms (1996). It is therefore quite possible that life in the north is presented, in this book, through biased cultural eyes. Neither Andrews nor Wallace grew up in an Inuit culture, though both are familar with the Inuit way of life and with northern Canada. Wallace spent time in the north when

preparing the illustrations for the book, and Andrews worked for many years in Ottawa with the Native Citizen's Program and the Multicultural Directorate in the Department of the Secretary of State. Although *Very Last First Time* was published in 1985, it remains one of the most popular Canadian children's books set in northern Canada (along with Michael Kusugak's work).

Ghost Train (Yee, 1996)

Ghost Train, written by Paul Yee and illustrated by Harvey Chan (1996), won the 1996 Governor General's Literary Award. Yee is an immigration policy analyst for the Ontario government, but has worked as an archivist in Toronto, and is a former director of the Chinese Cultural Centre in Vancouver. He is interested in the early immigration of Chinese people to the west coast of Canada, as his own family immigrated to Canada at the turn of the century. The book tells the story of the love between a daughter and her father. Choon-yi , the daughter of poor peasants in South China, has only one arm, but she has a remarkable talent as an artist and she makes her living by selling her paintings. Choon-yi's father leaves China for North America to find work on the railway. After two years, Choon-yi's father sends money and asks her to join him in Canada. Upon her arrival in Canada, however, Choon-yi discovers that her father has been killed in a railway accident. She is grief-stricken and, preparing to return to China, she attempts to complete a painting of a train to take with her as a memorial to her father. The night before her ship is due to sail, her father appears to her in a dream and what follows is a fantastical journey in which Choon-yi explores her father's world before his death.

Choon-yi takes a train trip, and during the night, hears groans and moans of pain. She is mystified about the source of the wailing, but immediately on her return to town attempts another artistics rendition of a train. Her father compliments her on her fine artwork, and Choon-yi and her father ride the train again, together, collecting the souls of the men killed while working on the railway; the men Choon-yi had heard moaning. Her father gives her instructions to follow:

> Now roll up the painting and take it home to China. Then climb the highest hill in the region and burn it. Let our ashes sail on the four winds. That way our souls will finally find their way home" (Yee, 1996, unpaginated).

When Choon-yi awakens, she wonders if she has dreamt about the ghost train, but when she looks at her painting, she sees the faces of the men in the windows of the train and her father in the engineer's seat.

Choon-yi is an active character and because of her artistic talents, the souls of the dead men are freed from pain and returned to their homeland. Through this book, readers become shockingly aware of the history of the Canadian railway, and of the many lives lost in its construction. Choon-yi's father tells her, "Many men died building this railway. All along the route, bodies have been swept away by the river or buried under a landslide. Their bones will never be recovered" (unpaginated). Yee's vivid figurative language creates pictures of the Rocky Mountains as real as those created by Choon-yi: "rivers shot like fiery silver dragons through steep canyons" (Yee, 1996, unpaginated). Chan's artwork for *Ghost Train* is brilliantly completed in dark oils, and the landscapes are magnificent. This creative duo has produced a number of books including *Roses Sing on New Snow* (1991) but *Ghost Train* is the pinnacle of their achievements to date. The "insider" perspectives of both illustrator and author provide a unique and beautiful exploration of Chinese Canadian history and culture.

How Smudge Came (Gregory, 1995)

How Smudge Came (Gregory, 1995), winner of the B.C. book prize and Mr. Christie's Book Award, is a moving story about a young woman named Cindy who has Down's syndrome. One day, Cindy finds a puppy on the street and takes it back to the group home where she lives. The book tells of her struggle to rightfully own the puppy and to secure a degree of independence and the right to make decisions about her life.

Cindy manages, for a very short time, to keep the puppy a secret at the group home, and she even takes the puppy to the hospice where she works as a cleaning lady. Jan, a patient in the hospice, is one of Cindy's friends. He names the puppy Smudge, as all Jan can see of him is a smudge in the dark.

One evening when Cindy arrives home from work she realizes the puppy has been discovered and the scolding begins. Smudge is taken away from her and sent to the SPCA. Readers will relate to the heart wrenching moment when Cindy goes to the SPCA to get the puppy and finds that he is gone.

> Cindy sits in the park for a long time, but the hurt won't stop. Every time she breathes. If there's one thing Cindy doesn't know, it's how to find that puppy. *Crying won't help.* (Gregory, 1995, unpaginated)

When Cindy returns to work, she discovers her friends at the hospice have already reclaimed Smudge from the SPCA with the intention of providing a home for him. Cindy realizes that she has a caring community of friends who understand her situation and are willing to help her and Smudge. Readers can celebrate Cindy's persistent efforts to become a respected individual in society.

Nan Gregory is primarily a storyteller, but works as a volunteer in a hospice, and has taught special needs adults in drama workshops. She has consciously used language sparingly in this book, much as Cindy might use it. One could count Gregory as an "outsider", but her experiences have enabled her to create an authentic story which evokes in the reader a gnawing discomfort at how Cindy is sometimes treated. There are a number of instances of obvious disrespect, especially by the workers in the group home, when, for example, a worker knocks on Cindy's door but does not wait to be invited in.

Ron Lightburn's softly coloured pencil drawings capture the story's mood in their realistic portrayals of Cindy and the patients in the hospice. The illustrations of Cindy as her situation unfolds are especially poignant. The characters in this picture book are true to

life and Cindy's character grows throughout the story. The ending is both surprising and convincing. *How Smudge Came* can encourage children to become socially conscious and can provide a good springboard for discussion of issues surrounding those with exceptionalities in our society.

Red Parka Mary (Eyvindson, 1996)

Red Parka Mary (1996) by Peter Eyvindson, illustrated by Rhian Brynjolson, is a touching story about the friendship and trust that grows between a native elder named Mary and a seven-year-old boy. The setting is an aboriginal community in northern Manitoba. A young boy passes Mary's house each day on his way to school, but appears to be shy about meeting Mary as she looks 'different':

> It might have been the way Mary dressed. It didn't matter if it was 40 below or 40 above, she always wore big floppy mocassins lined with rabbit fur, thick grey wool socks, three or four sweaters heavily darned at the elbow and a Montreal Canadien hockey toque pulled down over her straggly grey hair. (Eyvindson, 1996, unpaginated)

The accompanying illustration of Mary, sitting on an old wooden box outside her home, depicts her unfenced yard, with prairie grass and wild flowers, reaching across to a small lake beyond her house. The reader is immediately captivated by the story and the character of Mary.

One day, Mary catches the boy's glance and asks him to take a pail of chokecherries home to his mother. The boy, whom Mary calls "Mister," comes to understand that Mary isn't so scary after all and a strong friendship blossoms. The boy stops by Mary's place every day after school and they share countless hours of talk about everything from the reasons why Mary wears moccasins (her bunions are bad), to why she is always cold.

Mary passes down some of the traditions of her people by teaching the boy how to snare a rabbit and showing him how to make a pair of moccasins.

As Christmas approaches, the boy decides he wants to buy Mary a very special gift, a red parka. It is a reflection of the uniqueness of their friendship and the caring they feel for each other. Mary decides that she will give the boy a gift that he must first guess at. Being unsuccessful, Mary reveals the contents of a little box – the ultimate gift – a heart-shaped bead representing her love for the boy.

Rhian Brynjolson's illustrations help readers identify with the story. The picture of Mary wiping her glasses as she speaks is totally natural and we forget that we are simply reading a story about Mary. The landscape of northern Manitoba is breathtakingly portrayed. The illustrations gently depict the blending of the old and new, traditional and modern. The boy wears his sweatshirt and running shoes throughout the story; Mary wears her mocassins and Montreal Canadien toque. Mary's house has a wood stove and is sparsely furnished, whereas, in contrast, the boy's bedroom has a big bed, a stuffed teddy bear, and various toys scattered through the room.

Mary and the boy are both authentic characters whose special relationship will remind readers of the many similiar friendships they have treasured in their own lives. *Red Parka Mary* is an affirmation of the value of the older members of our society and the very special insights they share with the young. Peter Eyvindson is an "outsider" from an aboriginal perspective, but an "insider" in terms of human relationships. He has spent time living in Canada's north and in rural Saskatchewan, and in *Red Parka Mary* he accurately portrays life in one of these northern communities. Eyvindson has sensitively dealt with the universal theme of friendship and those special relationships that grow between the very young and the very old.

The Moccasin Goalie (Brownridge, 1995)

William Brownridge's *The Moccasin Goalie* (1995) is written from an "insider's" perspective as it is based on Brownridge's own childhood experiences as a 'moccasin goalie' and his love for hockey. Danny, the protagonist, loves hockey and he and his three friends play hockey all year round. Danny, who plays goalkeeper, cannot wear skates due to a physical impairment. As a result, he plays hockey in moccasins.

> I was the goalie. I had a crippled leg and foot, so I couldn't wear skates. But my leather moccasins were just fine. I was quick and could slide across the goalmouth really fast. They called me "Moccasin Danny." (Brownridge, 1995, unpaginated)

When it is announced that a hockey team, the Wolves, is going to be formed, Danny and his friends are thrilled. However, only Marcel makes the team. Anita, one of Danny's friends, is a girl, Petou, the other friend, is too small, and Danny, of course, cannot skate. Danny is very disappointed at the coach's decision and questions the fairness of it.

Weeks later, the coach of the hockey team asks Danny to play goalkeeper as the regular goalie is injured. The coach has obtained special permission for Danny to play on foot. Danny is excited about the opportunity to play but nervous about the possibility of disappointing the team. The game is tough but Danny plays well and the Wolves are victorious. The coach invites Danny to continue playing for the remainder of the season. Danny agrees, but only if Anita and Petou are allowed to play for the Wolves as well.

In Brownridge's book, the hockey skills of Danny, Anita and Petou are not the reason for their exclusion from the team. Rather, Danny has a physical impairment, Anita is a girl and Petou is small in stature. Upon proving his worth as a player, Danny is then able to convince the coach

to allow his friends to play as well. Danny's actions and emotions are believable, and he develops as a character as he experiences discrimination. His invaluable contribution to the hockey team exemplifies the indiscretions that can occur when physical characteristics are used as a criterion to judge an individual's abilities or potential.

Brownridge used the pointillist technique for his illustrations in *The Moccasin Goalie*. Points of light reflect off the surfaces of the snow and the ice, giving the illustrations a sparkling effect. Brownridge's outdoor scenes accurately depict the terrain and life of a small prairie town - the grain elevator, the flat landscape, the outdoor rink. Brownridge illustrates from an "insider" perspective as he was an avid hockey player, was a moccasin goalie and grew up and still lives on the prairies.

Summary

Although the term multiculturalism is frequently confused with multiethnicity, the Canadian Charter of Rights and Freedoms refers to all minority groups and to individual human rights. One very important role of every teacher is to uphold the rights of individuals and to help children to understand each other and not be afraid of difference.

The five books described in this paper depict a wide range of minorities and issues of discrimination – age, gender, physical and mental disability and ethnicity. Research has shown that storybook reading accompanied by discussion, can significantly improve a child's acceptance of difference. Knowing this, it is up to individual teachers to select multicultural books for their classes, and allow time to discuss the issues that arise from them. We know that children bring all of their experiences to any reading event, and frequently these experiences will include feelings of fear, hostility and curiosity. At the same time, children are enormously accepting and trusting of others. The early years in preschool and in the elementary grades are important in developing attitudes and values that are compatible with current expectations and circumstances within Canadian society.

The coming years will see rapid changes in the composition of Canadian (and North American) society. Educators have a responsibility to ensure that all children are welcomed and treated with dignity and respect. Multicultural children's picture books can be used effectively as means for coming to understand individual human stories, and the universal emotions and themes they contain.

Appendix A
A Selection of Canadian Multicultural Picture Books (Fiction)

Andrews, J. (1985). *Very last first time.* Toronto: Groundwood Books. (Modern Inuit)

Craigan, C. (1993). *Mayuk, the grizzly bear.* Gibsons, B.C.: Nightwood Editions. (Sechelt folktale)

Eyvindson, P. (1996). *Red parka Mary.* Winnipeg, MB: Pemmican Publications. (Modern aboriginal, friendships)

Gilman, P. (1992). *Something from nothing.* Richmond Hill, ON: North Winds Press. (Jewish)

Gilmore, R. (1996). *Roses for Gita.* Toronto: Second Story Press. (East Indian family in Canada)

King, T. (1992). *A Coyote Columbus story.* Toronto: Groundwood Books. (Unique retelling of the Columbus story).

Kusugak, M. (1990). *Baseball bats for Christmas.* Toronto: Annick Press. (Modern Inuit).

Littlechild, G. (1993). *This land is my land.* Emeryville, CA: Children's Book Press. (Modern aboriginal – biographical).

Loewen, I. (1993). *My Kookum called today.* Winnipeg, MB: Pemmican Publications Inc. (Modern aboriginal).

McGugan, J. (1994). *Josepha.* Red Deer, AB: Red Deer College Press. (Immigrant to Canada, 1900)

McLellan, J. (1989). *The birth of Nanabosho.* Winnipeg, MB: Pemmican Publications Inc. (Traditional aboriginal legend).

Mollel, T. (1990). *The orphan boy.* Toronto: Stoddart. (African folktale)

Oberman, S. (1994). *The always prayer shawl.* Honesdale, PA: Boyds Mills Press. (Jewish)

Oliviero, J., & Morrisseau, B. (1993). *The fish skin.* Winnipeg, MB: Hyperion Press. (Traditional aboriginal).

Paul-Dene, S. (1992). *I am the eagle free (sky song).* Penticton, BC: Theytus Books. (Traditional aboriginal legend).

Plain, F. (1993). *Amikoonse (Little Beaver).* Winnipeg, MB: Pemmican Publications Inc. (Aboriginal).

Sanderson, E. (1990). *Two pairs of shoes.* Winnipeg, MB: Pemmican Publications Inc. (Modern aboriginal).

Skrypuch, M. (1996). *Silver threads.* Toronto: Viking. (Ukrainian).

Taylor, C. J. (1994). *Bones in the basket.* Montreal: Tundra Books. (Aboriginal legend)

Trottier, M. (1995). *The tiny kite of Eddie Wing.* Toronto: Stoddart. (Chinese Canadian).

Van Camp, R. (1997). *A man called Raven.* San Francisco: Children's Book Press. (Aboriginal).

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